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ABSTRACT

Designed as part of a 150-hour high school graphic arts course, this lesson plan was developed to provide students with a brief introduction to typography. The objectives of the 50-minute lesson are to enable students to: (1) identify the parts of a type character from an illustration; (2) understand the meaning of "type," "uppercase," "lowercase," "baseline," "ascender," "descender," "serif," "pica," "point," "line gauge," "leading," "body type," "heads type," and "photo-typesetting"; (3) describe how type is measured; and (4) identify and describe uses for the six basic type styles. The lesson plan includes information on the course for which the lesson was designed; equipment and audiovisual aids needed; requirements for student materials; course objectives; bibliographic references; and special remarks for the instructor. Next, a step-by-step outline of the instructor's presentation is provided in a format indicating the length of time and the equipment or other aids necessary for each step of the lesson. Transparency masters and a vocabulary list and posttest are included. (PAA)

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ED283547

AN INTRODUCTION TO TYPOGRAPHY

General Graphic Arts,
Lesson Plan No. 5

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LESSON PLAN

LESSON PLAN NO. 5		INSTITUTION / AGENCY: Mililani High School		PAGE 1 OF 27 PAGES	
COURSE OF INSTRUCTION AND COURSE NUMBER: General Graphic Arts Pl65		TOTAL HOURS: 150 Hours		LESSON TITLE: An Introduction to Typography	
DAY AND DATE OF INSTRUCTION: Open		HOURS 50 min.		PLACE: Mililani High School Room L-109	
NO. OF STUDENTS: 25	REHEARSAL:	INSTRUCTOR AND ASSISTANTS: Marvin Hamai		STUDENT MATERIALS AND DRESS: Pencil or pen paper casual dress	

REFERENCES:

Craig, James. *Designing With Type*. New York: Watson-Guptill Publications, 1981, pp. 1-20.
 Karsnitz, John R. *Graphic Arts Technology*. New York: Delmar Publishers Inc., 1984, pp. 93-107.
 Silver, Gerald A. *Modern Graphic Arts Paste-Up*. Chicago: American Technical Society, 1977, pp. 33-39.
 Hird, Kenneth F. *Understanding Graphic Arts*. Cincinnati: South-Western Publishing Co., 1982, pp. 54-81.
 Mooradian, Jack. *Designing for Printing Production*. Seminar, Honolulu, Hawaii, 1985, pp. 4-7.
 Mid-America Vocational Curriculum Consortium, Inc. *Graphic Arts, Book 1*. Stillwater, Oklahoma, 1982 pp. 8.1- 8.15.

EQUIPMENT AND AUDIO-VISUAL AIDS:

Transparencies:	No. 1 Typography
type disc	No. 2 Letterforms
Newspapers	No. 3 Printer's Measurement
magazines	No. 4 Leading
Type style catalog	No. 5 Common Type Sizes
Samples of typeset materials	No. 6 Typographical Variations
Type style chart	No. 7 Typographical Variations
Overhead projector	No. 8 Photo-typesetting
extension cord	No. 9 Moods and Feelings
screen	No. 10 Roman, Sans Serif
pointer	No. 11 Square Serif, Script
	No. 12 Text, Specialty

OBJECTIVES:

Objectives: After the lesson the students will be able to:

1. identify the parts of a type character from an illustration.
2. define type, uppercase, lowercase, baseline, ascender, descender, serif, pica, point, line gauge, leading, body type, heads type, and photo-typesetting.
3. describe how type is measured.
4. identify and describe uses for the 6 basic type styles.

SPECIAL REMARKS:

This lesson is part of the unit on photo offset printing. It is also part of Design and Layout and is to be followed by Image Assembly (paste-up). It is assumed that the students are of average ability and are in the grades 9-12.

PRESENTATION

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
PRESENTATION I. INTRODUCTION A. Before we can get anything printed through photo offset which is planographic printing (printing from a flat surface), we need to know something about design which we have already talked about and layout. We know that most of today's printing is done by the offset process and nearly every job that is printed uses type as a means of communication. Today you will get a brief introduction to typography. B. Objectives: After the lesson the you will be able to: 1. identify the parts of a type character from an illustration. 2. define type, uppercase, lowercase, baseline, ascender, descender, serif, pica, point, line guage, leading, body type, heads type, photo-typesetting. 3. describe how type is measured. 4. name 2 typographical variations. 5. identify and describe uses for the 6 basic type styles. C. Reasons: Anyone that wants to produce work that will be printed and read requires some knowledge of typography. No matter what machine or process is utilized to produce the printed words the final product is some form of typography. Consequently , a basic background in typography is essential. This includes how typefaces are used, their selection, size, style, spacing and measurements.	5 min.	
II. Explanation: TYPGRAPHY is defined as the art and process of working with and printing from type.	2 min.	Transperency No. 1

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
A. Statement: 1. The composition of type is necessary for planographic printing and for other printing processes as well. 2. Type is made up of individual characters, one for each letter, numeral, and punctuation mark. 3. There are many type styles, some like people's voices shout, others whisper, some are happy others are sad, some are warm others are cold. 4. Can you see one that conveys the feeling of happiness? Sadness? B. Parts of a type character 1. First of all this "A" is called an uppercase letter. Uppercase is defined as capital letters only. 2. The "lphabet" are known as lowercase letters. These are defined as small non-capital letters only. 3. All of these letters seem to sit on this line known as the baseline. 4. This line (the height of most of the lowercase letters) is called the waistline. 5. This part of the lowercase letters that goes above the waistline is called an ascender. <u>Question:</u> What other letters in the alphabet have ascenders? <u>Answer:</u> The lowercase letters d, f, i, j, k, have ascenders.	5 min.	Show the typestyle chart. Have a discussion on the many typestyles. Distribute handout Transparency No. 2 Lecture Point to the uppercase letter A Point to the lowercase letters lphabet Point to the baseline Point to the waistline Point to the ascender

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
6. This part of the lowercase letters that goes below the baseline is called a descender. <u>Question:</u> What other lowercase letters in the alphabet have descenders? <u>Answer:</u> The lowercase letters g, j, q, and y have descenders. 7. These small cross strokes that project out from the main letter strokes are called serifs. C. PRINTER'S MEASUREMENT 1. Printer utilize a unique form of measurement, instead of using inches or even the metric system they use picas and points in their system. 2. There are 6 picas to 1 inch. Line length is measured in picas. 3. Type is measured in points. There are 12 points in a pica and 72 points in an inch. 4. Leading is also measured in points. Leading is the space between the lines of type. This is the distance measured in points from the baseline of one line to the baseline of the next line of type. a. You can have minus leading such as this, the letters actually overlap. b. 10/10 means 10 point type with 10 point leading. This is also known as being set solid. c. 10/11 means 10 point type with 11 point leading.	5 min.	Point to the descender Point to the serif Transparency No. 3 Lecture Transparency No. 4 Lecture

PRESENTATION

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
5. Type is measured in points; i.e., the distance in points from the top of a capital letter (or ascender) to the bottom of the downstroke (descender) indicates the point size of type. a. One should be aware that not all type in a given size are exactly the same size; they vary slightly (of course never exceeding their given size). 6. A line gauge like this is used to measure points and picas. 7. Here is a sample of the more popular type sizes from 6 points to 72 points. a. The point sizes up to 12 points is known as body type. b. Type which are 14 points or larger are called heads or display type. D. Typographical variations and styles. 1. You can vary a letter by the amount of space it takes, condensed to extended. 2. Each letter can be printed from a light to extrabold. 3. Through photo-typesetting you can set type in a variety of ways. a. You can set it so the letters touch one another. b. You can set it normally. c. You can set it in condensed type. d. You can set it in extended type. e. You can set it in italics or oblique. f. You can set it irregularly. E. You may wonder what is photo-typesetting. 1. Well photo-typesetting is typesetting that is produced by exposure to light, images of letters or numerals onto light-sensitive paper or film.	2 min. 2 min.	Return to Transparency No. 3 Lecture Show the class a line gauge Transparency No. 5 Lecture Transparency No. 6 Lecture Transparency No. 7 Lecture Show the class a type disc Show examples of photo-typesetting

PRESENTATION

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
2. Today most of the type in newspapers, magazines, and books (most of your reading material) is produced by photo-typesetting. 3. We have photo-typesetting equipment capable of setting type at many thousands of characters per second. 4. Here is an example of how one photo-typesetter works. - A computer stores the information on a floppy disk. - This information is sent to the mechanical part of the typesetter where a light source shines through a type font disc which then goes through a system of lenses (capable of varying the point sizes) which exposes light-sensitive paper. - This is what photo-typesetting looks like. F. Creating moods and feelings. - One of the most important factors when selecting a display type is to select a face that visually suggests a mood or feeling the designer wishes to express. <u>Question:</u> What is display type? <u>Answer:</u> Type that is 14 points or larger. - Note how the words are set in a typeface that implies the meaning of the word. - Does the word formal give you the feeling of formality? - Does the word relaxed seem at ease? - Why does the type style used in the word religious make it seem that way? - Does the word strong make your feel strength?	2 min.	Transparency No. 8 Lecture Transparency No. 9 (You will return to this transparency later) Lecture

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
G. Type Categories. 1. The most basic of fundamentals for the typographer is knowledge and ability to select typefaces to meet particular needs. 2. A typeface may be selected because of its readability, strength, uniqueness, etc. 3. It would be a difficult task to search through a type style book with its multitude of typefaces and styles to locate exactly the typeface needed. 4. In order to arrive at some form of organization typefaces need to be divided into categories. Categories that fulfill specific needs. 5. Each of the following six categories discuss the characteristics of type designs in their group, their application, and how they can be used.	2 min.	
H. ROMAN 1. The two major characteristics of a roman typeface are serifs and varying thickness of strokes. Question: What are serifs? Answer: Small crosslines or hooks at the end of strokes 2. The most useful characteristic of a roman is its readability; this is due to serifs and thick-thin strokes that are visually less tiring to read. 3. Most newspapers and books are set in a roman. 4. Usually it is set in capitals and lowercase (small letters), although they can also be set in lightface, boldface, and italics (slanted).	5 min.	Transparency No. 10 Lecture Show class examples of newspapers and magazines using roman typeface as body type because of its readability.

PRESENTATION

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
5. Note the divisions within the category, round serifs for oldstyle and pointed serifs for modern faces. 6. Most body type is set in 12 point and smaller, often called a bookface (body type), while 14 point and larger are used for display. 7. A roman display typeface suggests stability, conservatism, formality, and tradition.		
I. SANS SERIF 1. The two primary characteristics of a sans serif typeface are lack of serifs (sans means without) and even thickness of strokes. 2. This type can be used as a bookface (body type), 12 point and smaller, but limited use as a brochure or booklet. 3. Ideal for display as they suggest contemporary, simplicity, are easily read in large sizes.	1 min.	Transparency No. 10 Lecture Show the class an example of a brochure that uses sans serif as body type. Show the class an example of a headline in a newspaper that uses sans serif type.
J. SQUARE SERIF 1. A square serif typeface can best be described as a sans serif face with a square serif. 2. Notice the equal weight of strokes and the square serif. 3. Used as a display face it implies strength, stability, firmness, and unmoving. 4. Can be set in capitals, lightface, boldface, extended, and italics.	1 min.	Transparency No. 11 Lecture

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
K. SCRIPT	1 min.	Transparency No. 11 Lecture
1. A script type gives the appearance of hand lettering by pen or brush. 2. Letters are slanted with most touching one another. 3. Suggests casualness, informality, motion or direction, and formality as in an invitation. 4. Should be used sparingly and never set in all caps.	1 min.	Transparency No. 12 Lecture
L. TEXT		
1. A text face has limited, but effective use. 2. Looks like old European lettering. 3. Suitable for certificates, titles, formal invitations, and proclamations. 4. Never set in all caps as it would be very difficult to read.		
M. SPECIALTY (DECORATIVE)		
1. In reality a typeface that fits nowhere else becomes a specialty face. 2. A face from another category if modified as an outline becomes a specialty. 3. This category is wide open, anything that is out of the ordinary that presents a "special feeling" fits here. 4. It should be used sparingly as its best use is in capturing the reader's eye.	1 min.	Transparency No. 12 Lecture

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
N. Review <u>Question:</u> What is the type style of the word formal. <u>Answer:</u> Script <u>Why?</u> <u>Answer:</u> It gives the appearance of hand lettering. The letters are slanted, almost touching one another. <u>Question:</u> What is the type style of the word Showboat? <u>Answer:</u> Specialty or Decorative <u>Why?</u> <u>Answer:</u> It doesn't fit in any of the other categories. <u>Question:</u> What is the type style of the word academic? <u>Answer:</u> Roman <u>Why:</u> <u>Answer:</u> The letters are of varying thicknesses and they also have serifs. <u>Question:</u> What is the type style of the word scientific? <u>Answer:</u> Sans serif <u>Why?</u> <u>Answer:</u> The letters are of even thickness and they have no serifs. <u>Question:</u> What is the type style of the word Strong? <u>Answer:</u> Square serif <u>Why?</u> <u>Answer:</u> The letters are of even thickness and they have square serifs.	5 min.	Return to Transparency No. 9 Discussion

PRESENTATION

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
III. Review A. Typography is the art or process of working with and printing from type. B. We have uppercase and lowercase letters. C. Type is measured in points from the top of the ascender to the bottom of the descender. D. There are 72 points in one inch and 6 picas in one inch. Therefore there are 12 points to one pica. Line length is measured in picas. E. A line gauge is ruler that is calibrated in points, picas, and inches. F. Leading which is also measured in points is the spacing between the lines of type. G. Photo-typesetting is used almost exclusively to set type today. It is produced by exposing light sensitive paper. H. There are 6 basic type categories. 1. Roman which has thick and thin letters and serifs. Useful because of its readability. 2. Sans serif has even strokes and no serifs. Easily read in large sizes. 3. Square serif has even strokes with square serifs. Implies strength and stability. 4. Script gives the appearance of hand lettering. This type can suggest casualness or formality. 5. Text has limited use. It is used for certificates and titles. 6. Specialty or decorative type is a catch all category. Any type that does not fit the previous categories belong here.	2 min.	Lecture

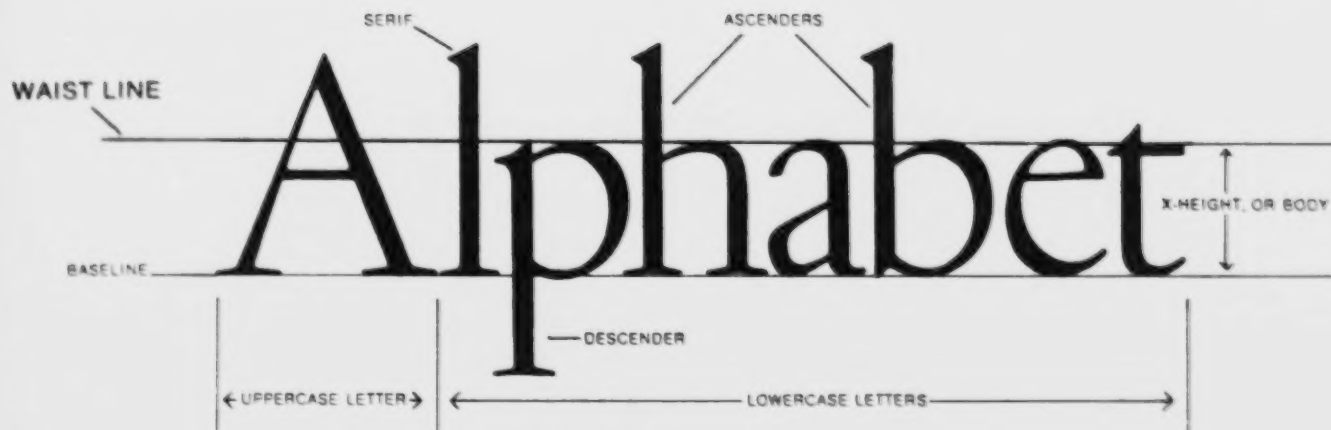
PRESENTATION

OUTLINE OF INSTRUCTION	TIME	METHODS OF INSTRUCTION AND AIDS
IV. Summary Although you have had just an introduction to typography, I hope you learned some of the many things that are involved when something is designed and printed. Common items, such as using a condensed type as opposed to an extended one, or a lightface type as opposed to a bold one, must be selected. Then we could consider mood, readability, or formality. When you are designing material to printed I hope you will consider all of the items we have talked about and become aware of how type is used to communicate ideas in our society today.	1 min.	Give test if time permits.

Typography

The art and process of working with
and printing from type.

Transparency No. 1



22. Roman uppercase and lowercase letterforms

PRINTER'S MEASUREMENT

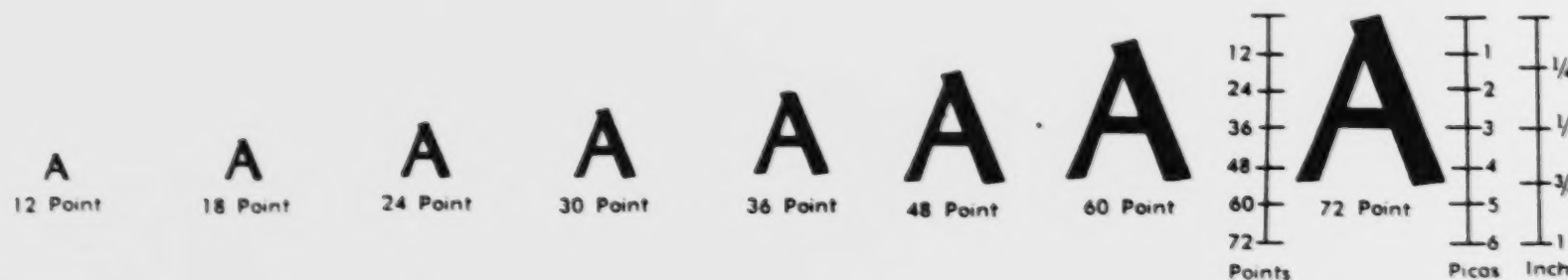
Line length is measured in **picas**.

Type is measured in **points**.

One **point** equals 1/72 of an inch.

Six **picas** equals one inch.

HOW TO MEASURE TYPE SIZE



Minus Leading
18/10
(Special Effects)

LEADING

10/10
(Solid)

Leading is the vertical distance measured from the baseline of one line to the baseline of the next line of type. Increasing and decreasing the size of leading changes the visual effect of the type on the page. Excessive leading reduces the visual impact of the copy.

10/11

Leading is the vertical distance measured from the baseline of one line to the baseline of the next line of type. Increasing and decreasing the size of leading changes the visual effect of the type on the page. Excessive leading reduces the visual impact of the copy.

10/12

Leading is the vertical distance measured from the baseline of one line to the baseline of the next line of type. Increasing and decreasing the size of leading changes the visual effect of the type on the page. Excessive leading reduces the visual impact of the copy.

10/16

Leading is the vertical distance measured from the baseline of one line to the baseline of the next line of type. Increasing and decreasing the size of leading changes the visual effect of the type on the page. Excessive leading reduces the visual impact of the copy.

Transparency No. 4

6 abcdefghijklmnopqrstuvwxyz
 7 abcdefghijklmnopqrstuvwxyz
 8 abcdefghijklmnopqrstuvwxyz
 9 abcdefghijklmnopqrstuvwxyz
 10 abcdefghijklmnopqrstuvwxyz
 11 abcdefghijklmnopqrstuvwxyz
 12 abcdefghijklmnopqrstuvwxyz
 14 abcdefghijklmnopqrstuvwxyz
 18 abcdefghijklmnopqrstuvwxyz
 24 abcdefghijklmnopqrstuvwxyz
 30 abcdefghijklmnopqrstuv
 36 abcdefghijklmnopqr
 42 abcdefghijklmnop
 48 abcdefghijklmn
 60 abcdefghijklr
 72 abcdefghijl

BODY TYPE

HEADS (DISPLAY) TYPE



Light Condensed



Light



Light Extended



Regular Condensed



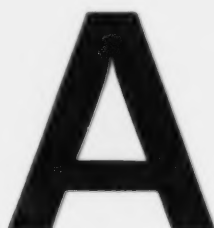
Regular



Regular Extended



Bold Condensed



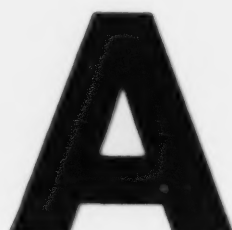
Bold



Bold Extended



Extrabold Condensed



Extrabold



Extrabold
Extended

Typography

Typography

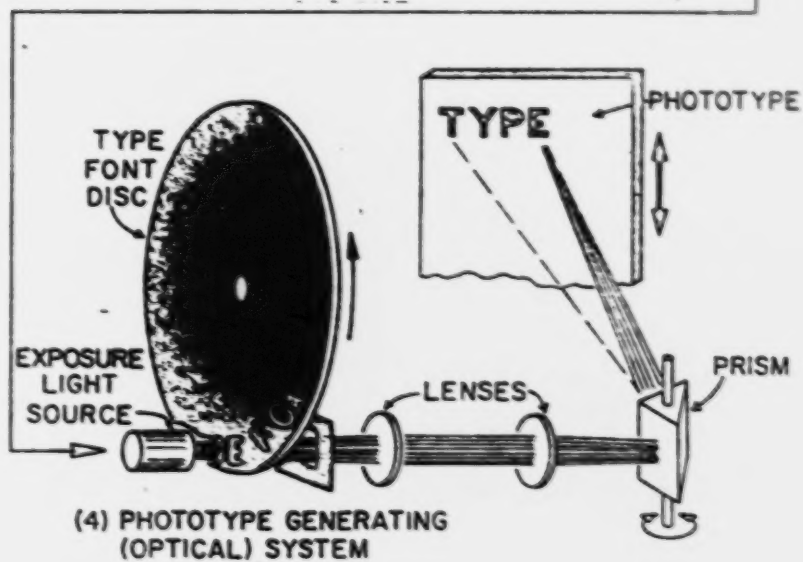
Typography

Typography

Typography

Typography

COMPUTER



Transparency No. 8

TYPOGRAPHIC STYLES

GRAPHIC ARTS Medium
GRAPHIC ARTS Boldface
 GRAPHIC ARTS Condensed
Graphic Arts Script

GRAPHIC ARTS Shadow
 GRAPHIC ARTS Outline
 GRAPHIC ARTS Lightface
GRAPHIC ARTS Extended

PHANTOM *Formal* ANTIQUE ACADEMIC
 STRONG ROMAN *Relaxed* Religious
 WOODSEY SCIENTIFIC Graceful
 SLENDERIZING **Showboat** ELEGANCE

ROMAN

a e

h

S T

A

A

A

A

Italic

Oldstyle

Modern

Ultra-Modern

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzABCD

abcdefghijklmnopqrstuvwxyzABCDEFGHIJ

SANS SERIF

abcde ABCD

M

M

M

M

M

M

Even Strokes

No Serifs

Even Color

Italic

Condensed

Regular

Extended

Lightface

Boldface

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzABCDEFGHIJ

abcdefghijklmnopqrstuvwxyzABCDE?

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNOPQRSTUVWXYZ&1234567890

Transparency No. 10

SQUARE SERIF

a**b****c****d****e****f****g****h****i****j****k****l****m****n****o**
M
M
M

Even Strokes
Square Serif
Lightface
Boldface
Extended

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTU
abcdefghijklmnopqrstuvwxyz ABCDEF
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ12345

SCRIPT

abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLM
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKL
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTU
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQ
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234

TEXT

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLM

SPECIALTY

abcdefghijklmnopqrstuvwxyzABCDEFGHIJ&\$12345!

ABCDEFGHIJKLMN OPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyzABCDEFGHIJKLMNO

INTRODUCTION TO TYPOGRAPHY



Roman uppercase and lowercase letterforms

Vocabulary

type- one or more printed characters

upper case- capital letters only

lower case- small non-capital letters only

baseline- an invisible line that the lowercase letters seem to rest on

ascender- in type, the part of the lower case letter that goes above the waist line.

descender- in type, the part of the lower case letter goes below the base line

serifs- the small cross strokes that project out from the main letter strokes

pica- typographical unit of measurement, 12 points=1 pica, 6 picas=1 inch

point- the smallest typographical unit of measure, 1 point=1/72 of an inch, type is measured in terms of points

line gauge- a ruler that is calibrated in points, picas and inches

leading- space between lines of type

body type- type 12 points and smaller

heads type (display type)- type 14 points or larger

photo-typesetting- typesetting that is produced by exposure to light, images of letters or numerals onto light-sensitive paper or film

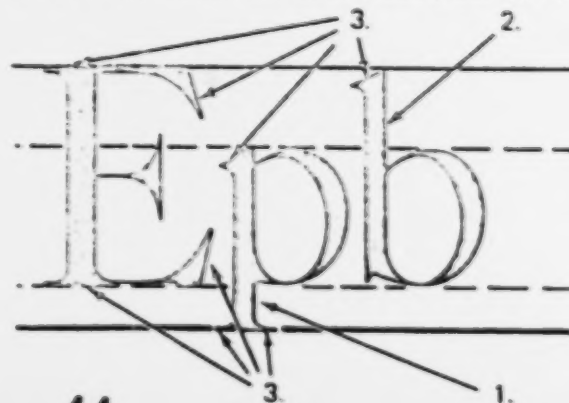
Name _____

1. Match the terms on the right with the correct definitions.

- | | |
|--|--------------------------|
| _____a. One or more printed characters | 1. points |
| _____b. The space between lines of type | 2. lower case |
| _____c. In type, the part of the lower case letter that rises above the waist line. | 3. upper case |
| _____d. In type, the part of the lower case letter that goes below the base line. | 4. descender |
| _____e. The distance from the bottom of the descender to the top of the capital letter. | 5. ascender |
| _____f. Capital letters only | 6. type |
| _____g. Small, non-capital letters only | 7. serifs |
| _____h. Type 14 points or larger | 8. body height |
| _____i. Type 12 points and smaller | 9. body type |
| _____j. A ruler that is calibrated in points, picas and inches | 10. line gauge |
| _____k. Typesetting that is produced by exposure to light, images of letters or numerals, onto light-sensitive paper or film | 11. heads type (display) |
| _____l. The small cross strokes that project out from the main letter strokes | 12. photo-typesetting |
| _____m. Type is measured by this unit | 13. leading |

Identify parts of a type character from the illustration below by placing the appropriate number in the proper blank.

- _____a. Serifs
 _____b. Descenders
 _____c. Ascenders



Identify the type styles shown by indicating with the appropriate number.

_____a. Text

_____b. Roman

_____c. Script

_____d. Specialty (Decorative)

_____e. Square serif

_____f. Sans serif

Bodoni Book ABCDEFGHIJKLMNOPQRST 12

Caledonia ABCDEFGHIJKLMNOP 12

Cooper Old Style ABCDEFGHIJKLM 12

1.

Clarendon Bd Ex 12

Karnak Black Condensed ABCDEFGHIJKL 12

Stymie Medium ABCDEFGHIJKLM 12

2.

Bank Script A B C D E F G 12

Stradivarius A B C D E F G 12

Liberty A B C D E F G H I J 12

3.

Helvetica Bld Ext ABCDEFGH 12

Impact ABCDEFGHIJKLMNOPQR 12

Standard Extra Lt Ext ABCDEF 12

4.

Old English ABCDEFGHIJKLMNOP 12

American Text ABCDEFGHIJKLMNOPQR 12

Wedding Text ABCDEFGHIJKLMNOPQ 12

5.

Charleston ABCDEFGHIJKLMNOP 12

FOXTA N H S I A B C 12

GRAPHIQUE ABCDEFGHIJKLMNOPQRSTU 12

THUND AB 12

STENCIL ABCDEFG 12

6.